

The Department of Music
of
The University of Alberta
presents

A FACULTY RECITAL

GERHARD KRAPPF, organist

Sunday, November 4, 1979 at 4:00 p.m.
Convocation Hall, Old Arts Building

Prelude in G Minor (BuxWV 149).Dietrich Buxtehude
(1637-1707)

Buxtehude commenced his career in 1657 as organist of St. Mary's in Hälsingborg, Sweden. From a similar position attained in 1660 at the German Church in Helsingör, Denmark, he moved to Hanseatic Lübeck in 1669 as successor to Franz Tunder. There, at the Marienkirche, he began to expand in scope Tunder's Abendmusiken and was soon recognized well beyond local boundaries, earning the respect of such illustrious contemporaries as Schnitker, Pachelbel, Händel, Mattheson and Bach. The present piece is a good example of his contrapuntally inventive and harmonically expressive organ style. Marked by solid craftsmanship, it is cast in the form of a toccata: Introduction -- first fugue -- interlude -- second fugue, with varied subject -- final section.

Three Early Pieces

Diferencias sobre la Gallarda Milanesa.Antonio de Cabeçon
(1510-1566)
Canzon "La Capriola," from Woltz' Tablature (1617)Florentio Maschera
(ca. 1540-ca. 84)
Canzon a 4 del quarto tonoChristian Erbach
(1573-1635)

Published posthumously in Obras de musica para tecla, arpa y vihuela ... (1578) by the composer's son, Hernando, this set of two variations on a popular Milanese dance exploits the glorious color palette of the Renaissance organ. Although he was blind since childhood, Cabeçon worked his way up to the positions of Court Musician to Charles V of Habsburg and Philip II of Spain.

Maschera was a pupil of Claudio Merulo. In 1557 he resigned his position as organist at Santo Spirito in Venice to succeed his former teacher at the Cathedral in Brescia. "La Capriola" (roe-deer's caper), one of a collection of fancifully named instrumental pieces from his Libro primo de canzoni (1584), was transcribed for organ by Johann Woltz (15..-1618).

Erbach served as organist to the wealthy Fuggers, since 1602 also at St. Moritz Church, and, succeeding Hans Leo Hassler, as Stadtorganist in Augsburg. The present Canzona in the Hypophrygian mode seems descended via Gabrieli -- Hassler from the Venetian tradition.

Dankpsalm, Op. 145, No. 2 (1915-16) Max Reger
(1873-1916)

The Dankpsalm (Psalm of Thanksgiving), unlike its six companion pieces comprising this late opus, appears as one last, powerful condensation of Reger's dramatic organ style. From a turbulent textural backdrop, illustrative of the upheaval and sorrows of the great war, there emerge two chorales, "What God ordains is always right" and "Praise to the Lord, the Almighty," as an elemental affirmation of faith.

INTERMISSION

Concerto in B Minor Joseph Meck
Allegro--Adagio--Allegro (fl. 1730)
transcribed by Johann Gottfried Walther
(1684-1748)

According to Walther's Musikalisches Lexikon (1732), "Meck is said to be employed as violinist of the Electoral Court of Mainz ... His thirteen Concerti for 5 or 6 instruments have been printed in Amsterdam." None of Meck's works are extant. Presumably, the present piece is a transcription of one of these thirteen Concerti. Both Walther and Bach, his distant cousin, friend and colleague in Weimar, were intrigued by the challenge of "appropriating to the organ" (Walther's term) the form of the orchestral concerto grosso.

Partita on "Vater unser im Himmelreich" Gerhard Krapf
I Chorale (b. 1924)
II Chorale Verset
III Pedal Bicinium
IV Choral Trio
V Conclusion

This Partita is based on Luther's hymn on the Lord's Prayer. Each variation relates to one line or stanza. I. "Father, you require our praying."
II. "Give us patience in times of suffering, obedience in love and sorrow."
III. "When the evil spirit assails us from all sides, help us mount strong resistance." IV. "Take our souls into your hands." V. "Amen, let it become true. Strengthen our faith forever that we may under no circumstances doubt what we have prayed. Upon your word and in your name we duly utter this Amen."

Fantasy and Fugue in G Minor (BWV 542). Johann Sebastian Bach
(1685-1750)

Originally composed separately, Fantasy and Fugue were likely performed together by Bach himself at his visit to Hamburg in 1720. Among his audience in St. Jakobi Church was the grand old Dutch master Reinken. In reverence to him, Bach followed up his Fantasy, a motivically tightly unified and harmonically daring toccata, with a fugue the subject of which is derived from the Dutch folk song "Ik ben gegroet."